

In concluding these remarks I think what I have here given is sufficient reason for my saying that, in the matter of *izáfats*, and system of spelling proper and geographical names, I shall never follow Mr. Blochmann.

Note.—The above article has been inserted at the urgent request of Major Raverty. As he has now stated his views on Persian Grammar, &c., and Mr. Blochmann does not think it necessary to write a 'Rejoinder', the subject has come to a close. ED.

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*Morals of Kálidása.*—By PRANNÁTH PAṆḌIT, M. A.

It has been remarked by a great philosopher that the conception of man as the chief of the economy of nature is a stimulus to the cultivation of the noble qualities, which place him at the head of the living hierarchy. There can be, he observes, no danger of apathy in a position like this,—with the genuine and just pride of such pre-eminence stirring within us; and above us the type of perfection, below which we must remain, but which will ever be inviting us upwards.\* Viewed in this light, it may not be uninteresting to investigate the moral type which the greatest of Indian poets held up for imitation to his contemporaries, men within whom there stirred not only the pride of being placed at the head of the living hierarchy, but that of being the highest development of the human race.

The four divisions of Morality which I have adopted in this paper are the following:

- I. Individual.
- II. Domestic.
- III. Social.
- IV. Military and Political.

And I may here mention once for all, that neither in the principles, nor in the details of classification, do I pretend any claims to originality.

**INDIVIDUAL MORALITY. Self-conservation.**—In the first great subdivision of Individual Morality, namely, self-conservation, Kálidása does not fail us. He tells us of *Dilípa* that he guarded himself, though not through fear† to which the advice of the disguised *Shiva* that the body is the first requisite for religious works‡ may serve as a commentary. *Nandiní* advises the same king to preserve his body, the enjoyer of continuous hap-

\* Comte's Positive Philosophy, translated by H. Martineau, Vol. II, p. 554.

† जुगोपात्मानमत्रस्तः । Raghu., I, 21.

‡ शरीरमाद्यं खलु धर्मसाधनम् । Kumára Sambhava, V. 33.

piness\* and the disciple of the sage *Varatantu* eloquently exposes to *Aja* the futility of killing himself through grief for his Queen.†

**Maiming.**—Recognising the justifiableness of maiming a member for the preservation of the whole, Kálidása has adduced the example of a snake-bitten finger, which though otherwise so dear, must be excised.‡

**Sati.**—In the case of *Sati*§ the individual duty of self-preservation is subordinated to the higher duty of conjugal fidelity, and it cannot be urged as a reproach against our poet, that he was one-sided in his conceptions. Whatever might be the popular practice, Kálidása|| could conceive of a husband's immolating himself on the funeral pyre of his beloved wife, or deterred from that by exterior considerations, killing himself deliberately in some manner more orthodox. In the case of the disconsolate consort of the God of Love, the final catastrophe is avoided,¶ without any detriment to her conjugal fidelity, by the intervention of a voice from the sky which bids her desist, as her husband would at last be restored to life.

**Suicide.**—Mallinatha\*\* feels himself bound to justify the apparent immorality of the suicide of the blind parents of the boy whom Dasharatha had unwittingly dealt a death-wound, and he does so on the ground of a text which permits decrepit *Vánaprasthas*, when no longer able to perform sacrificial rites, to put an end to their existence by falling from a precipice, burning in fire, or drowning in water. The suicide of Rama may†† be explained on two theories. Firstly, the obligation that the poet was under, of not falsifying such a cardinal point in the traditional history; and secondly, the incompatibility of the conception of death by disease or old age, with that of an incarnation of the Supreme Deity.

**Health.**—Early rising is one of the best means of preserving our health, and this Kálidása predicated of his heroes, though he has said nothing about the general duty of preserving our health. The princes of the solar race are very regular about the hour that they left their beds,‡‡

\* तद्रक्ष कल्याणपरम्पराणाम् भोक्तारमूर्जखलमात्मदेहम् । Ragh., II. 50.

† Ragh., VIII. 83—90.

‡ त्याज्यो दुष्टः प्रियोऽप्यासीद्ङुलीवोरगच्छता । Ragh., I. 28.

§ Ragh., XVII. 6.

|| Ragh., VIII. 72, 94, 95.

¶ Kumára Sambhava, IV. 39-45.

\*\* Comm. on Ragh., IX. 81. न चात्रात्मघातदोषः । अनुष्ठानासमर्थस्य वानप्रस्थस्य  
जीर्यतः । भृग्वग्निजलसङ्घातैर्मरणं प्रविधीयत इत्युक्तेः ।

†† Ragh., XV. 103.

‡‡ यथाकालप्रबोधिनाम् । Ragh., I. 6.

and this is exemplified in the case of Aja.\* One of the reasons that led the sage councillors of Dasharatha to approve of his hunting expedition is its bracing effects on the constitution.† The Messenger Cloud is requested to rest his wearied feet and quench his thirst on the lofty mountains and in the cooling rills which abound in his path,‡ and the request to rest himself is repeated further on.§

**Wealth.**—The duty of accumulation of wealth flows from that of preserving our health, as wealth accumulated is but energy conserved. It was not lost sight of by Kálidása. He puts into the mouth of one of his characters the reflection that even a thirsty *Chátaka* cares not to solicit rain of the autumnal cloud whose aquatic stores have been drained to the dregs.|| But knowing withal how to guard against its degenerating into a selfish miserliness, he subordinated it to the higher moral duty of benevolence. As he himself tells us, the good, like the clouds, take but to give.¶ The princes of the solar race, accumulated treasures, in order to be able to give them away,\*\* and of *Dilípa* we are told that he amassed wealth though devoid of avarice.†† Of another king, Atithi, we are told that he collected treasure only because that lies at the root of patronage, as the *Chátakas* greet only the cloud that carries a store of water in its bosom.‡‡ To use the language of the *Meghaduta* :

“ Of all the fruits that fortune yields, the best

“ Is still the power to succour the distress.§§”

**Humility.**—Humility lies at the root of self-culture, the second subdivision of Individual Morality, for surely, ere one labours for self-improvement, he must be impressed with a sense of his own shortcomings. Kálidása never grudged humility. He begins his *Raghuvaṅsa* with the following confession :

“ How men will mock the humble bard who sings

“ The ancient glories of sun-born kings ;

\* *Raghu.*, V. 65.

† अमजयात्प्रगुणाच्च करोत्यसौ तनुमतोऽनुमतः सचिवैर्यथै ॥ *Raghu.*, IX. 49.

‡ *Purva Megha.*, 13.

§ *Purva Megha.*, 27. 53.

|| निर्गलिताम्बुगर्भं, शरद्वनं नाईति चातकोऽपि। *Raghu.*, V. 17.

¶ आदानं हि विसर्गाय सतां वारिमुचामिव । *Raghu.*, IV. 86.

\*\* त्यागाय सम्भृतार्थानाम् । *Raghu.*, I. 7.

†† अगदधुराददे सोऽर्थम् । *Raghu.*, I. 21.

‡‡ *Raghu.*, XVII. 60.

§§ आपन्नार्तिप्रश्मनफलाः सम्पदो ह्युत्तमानाम् । *Purva Megha.*, 54.

“ Like a young child with little hands outspread  
 “ For fruit that glows above a giant’s head.\*”

Raghu, he informs us, appropriated the wealth of the Kámbojas, but not their pride.† The education of Ráma and his brothers only increased their natural modesty, as oblations of clarified butter magnify the sacrificial fire.‡ Shatrughna bends his head in humility when the holy sages congratulate him on his prowess in killing the demon Lavaṇa.§ Youth, beauty, and prosperity are each of them fountains of pride, but still the king Atithi was humble of mind.|| The same monarch was abashed when the praises which he justly deserved, were uttered before him.¶ Another king *Páriyátra* shared the same virtue.\*\* *Purúravá*, when complimented by the king of *Gandharbas* on his valour in rescuing the nymph *Urvasi* from the profane hands of a vile demon, and thanked in *Indra’s* name for the same, modestly disclaims all personal merit :

*Pur.* You rate the deed too high. Not mine the glory,  
 But his, the Thunderer’s, from whom derived  
 The strength of those who conquer in his cause.  
 The very echo of the lion’s roar,  
 As through the rocky rifts it spreads and deepens,  
 Appals the mighty elephant.††

Justly might *Chitraratha* exclaim :

’Tis well.

This modesty becomes your worth. Humility  
 Is ever found the ornament of valour.‡‡

**Self-control.**—The third sub-division of Individual morality is self-control, or the subjection of passion to reason. Kálidása rightly conceived that self-control has a moral value only when it has some temptation to overcome. He reconciles the apparent inconsistency of *Shiva’s* behaviour in approving of *Umá’s* ministering to his wants, such as they were, whilst engaged in the performance of severe austerities, by the reflection that they indeed are the really firm-minded whose equanimity is not disturbed in the presence of a disturbing cause.§§

\* Raghu., I. 3.

† Raghu., IV. 70.

‡ Raghu., X. 79.

§ Raghu., XV. 27.

|| Raghu., XVII. 43.

¶ सूयमानः स जिह्वाय सुत्यमेव समाचरन् । Raghu. XVII. 73.

\*\* Raghu., XVIII. 17.

†† Vicramorvashi, Act I. Wilson’s Hindu Theatre, Vol. I., p. 204.

‡‡ युक्तम् । अनुत्कृता खलु विक्रमालङ्कारः । Vicramorvashi, Act I.

§§ Kumára Sambhava, I. 59.

**The sexual appetite.**—Kálidása subordinated the strongest animal appetite to the religious duty of procreating progeny. The princes of the solar race, and *Dilípa* in particular, marry but to have progeny.\* The untimely death of *Agnivarna*† points the moral of a course of abandoned licentiousness to which many an Indian prince has fallen a victim. *Dasha-ratha* had sufficient strength of mind, to withstand such allurements. No passion for the chase, no fondness for dice, nor moon-begemmed goblets, nor the charms of maidens in the bloom of youth, could allure him from the paths of ambition.‡

**Temper.**—Kálidása's sages have sufficient control over their temper, to modify the effects of their curses, when the impertinent victims of rage, too often mere instruments in the hands of their masters, craved for mercy,§ as *Priyamvadá* remarks, water is naturally cold, it is but the communicated heat of fire that makes it momentarily warm.||

The most remarkable case of self-control, however, is to be found in the beginning of the *Raghuvansa*, and fully to appreciate it, a little detail is necessary. *Dilípa*, king of men, blessing and blessed in his loyal and contented subjects, at peace with his vanquished foes, and ruling the earth—

Like one vast city girdled by the sea,¶  
is sad at heart since his lovely queen has borne him no son. He feels most keenly that the load of debt which he owes to his ancestors, remains yet undischarged. The idea is painful that after him there will be none to present the ancestral oblations, none to continue the lineage. He repairs with his consort to his family-preceptor, the sage *Vashishttha*, who by holy meditation arrives at the cause of the king's misfortune. At a "thoughtless moment", he had omitted to pay due respect to the divine cow *Surabhí*, and had been punished in the very object that had caused the fatal omission. As an atonement, he is directed to propitiate her daughter, *Nandini*, by tending her most faithfully through thick and through thin. For three weeks he plied this arduous task, sitting when she stopped, rising when she moved, desiring water only when she had allayed her thirst—pursuing her as her shadow. The next day when he had followed her to fresh fields and

\* प्रजायै गृहमेधिनाम् । Ragh., I. 7. परिणेतुः प्रसूतये । Ragh., I. 25.

† Ragh., XIX. 48—54.

‡ Ragh., IX. 7.

§ Ragh., V. 53. 54. VIII. 79, 80, 81.

|| उष्णलमग्न्यातपसम्प्रयोगात् शैत्यं हि यत् सा प्रकृतिर्जलस्य ॥ Ragh., V. 54.

¶ Griffith.

pastures new, amidst the glens of the Himálaya, and when, confident in his mind that the fiercest beasts of prey could not even entertain an idea of attacking her, he was admiring the majestic scenery around, a lion, unseen, pounces upon *Nandiní*. The moan of the victim attracts his attention and his right hand is at once to his quiver. But, wonder of wonders! it is paralysed as soon as it touches the feathered tip of an arrow. Astounded at this strange occurrence, the king burns with his own fury as a serpent whose energy has been restrained by charmed drugs. The Royal beast then, in human language, makes himself known as one of *Shiva's* attendants who had been made to assume the leonine shape for the purpose of scaring away wild elephants from certain trees which were *Párvati's* pets. To ensure the most perfect vigilance, his food was restricted to such animals as might stray into his grasp. The cow therefore was his lawful and pre-ordained prey. *Dilípa* is therefore advised to return to the hermitage, unabashed, as he had tried to do his best in the matter, and there was no help for it.

This speech gave *Dilípa* at least one consolation, namely, that he owed his discomfiture in arms to the majesty of *Shiva* and not to any inferior agency. But to leave his precious trust to her fate, was out of the question. He therefore attempts a compromise by offering himself as a substitute for *Nandiní*. The Beast laughs at his foolishness and appeals both to his Self-love and his Benevolence, to preserve himself and let the cow meet her fate. The undisputed sovereignty of the whole earth, the bloom of youth, and such handsome limbs were too much to be sacrificed for an insignificant quadruped. His death would liberate the cow, but plunge into the depths of misery the thousands who flourished under his fatherly protection. Nor was there any thing to be apprehended from the anger of the sage, which might easily be appeased by the present of myriads of stout milk-bearing cattle.

The monarch, however, is unconvinced, despite all this convenient philosophy. He feels that death would be better than belying his Kshatriya protectorate of wrongs. Nor was the cow any ordinary one, but inferior to *Surabhi* only, and but for the prowess of *Shiva*, would have proved a tough morsel for the leonine palate. The loss therefore could not be made good by any number of substitutes. He concludes by adjuring the Lion to take pity not on his terrestrial form, but on his यशः शरीरः, his body of fame. The Lion thereupon leaves hold of the cow, and the king offers himself up as a ball of meat before him. At this supreme crisis, when, with down-cast eyes, he was expecting every moment the infuriated beast to fall on his back, and with famished paws to tear him open from limb to limb, a shower of flowers falls from the sky, and the nectareous words float to his ear, 'Rise, Son!' He rises to see only the cow

standing before him as an affectionate mother. The whole was an illusion called up by *Nandiní* to test the sincerity of *Dilípa's* devotion, and pleased with the result of the ordeal, she asks him to mention any boon, and, as might be expected, he asks for a son, the founder of a race. *Nandiní* thereupon directs him to improvise a goblet of leaves and quaff her milk. He had at last attained the goal of his long-cherished desires. After toil, danger, and sacrifice, the prize lay within his grasp. What does he do? He informs her most respectfully that he would rather postpone the consummation till her calf had been satisfied, the quantity sufficient for sacrificial purposes obtained, and the permission of the sage accorded. This is perhaps as high an ideal of self-control as may well be imagined.\*

DOMESTIC MORALITY. **Sexual Morality, Love.**—The ultimate molecule of society is not the monad man, but the dual couple. Sexual morality, or the duties of the conjugal relation, comprise therefore the first division of Domestic Morality. The union begins in love, and of that we may be sure of having an abundant supply in the works of Kálidása. Indeed wiseacres have been heard to exclaim what else of morality could be expected in them. From the tender regard of *Dilípa* for his royal spouse† to the famished looks with which the latter drinks in the countenance of her husband when returning from the forest where he tended *Nandiní*‡; from the eloquent madness of Pururavá to the feeling delusion of the exiled Yaksha; from the heart-rending dirge of *Aja* for his beloved *Indumati*, which makes even the trees shed their tears of nectar,§ to the equally moving lament of *Rati* for her incinerated *Kandarpa*, which attracts the sympathy of the forest,|| there is ample room and space enough to satisfy the most fastidious ideal of conjugal love. When *Rati* laments the indelible stain which would attach to her for ever, that she had survived her Cupid even for a moment, stain that not even the self-ignited flames of a *Sati's* pyre would cleanse,¶ and when *Sítá* reproaches herself with having survived the illusion of *Ráma's* decapitated head, which the malignant ingenuity of *Rávana* had conjured up, after she had once believed it to have been true,\*\* there is a poesy of love that would bear comparison with anything that has been written in different climes or distant ages.

\* Raghu., I. 12—95. II. 1—66.

† Raghu., I. 54. II. 3.

‡ Raghu., II. 19.

§ Raghu., VIII. 44—70.

|| Kumára Sambhava, IV. 4—38.

¶ Kumára Sambhava, IV. 21.

\*\* Raghu., XII. 74, 75.

**Fidelity.**—The moral value of the system of marriage, as has been justly observed, lies in the discipline to which it puts the strongest instinct in our animal nature, while at the same time satisfying it. To reap the full effects of this moral discipline, conjugal love must be not only strong but constant. *Aja* never marries after the tragic death of his beloved *Indumati*.\* When the fair sister of *Rávana* makes a delicate proposal to *Ráma*, the latter pleads as an excuse that he is married.† When the clamor of the populace compelled him to send into exile his beloved *Sítá*, he could not exile her from his heart.‡ *Ráma* is a staunch monogamist at heart, and when the ordinances of religion made it imperative, that he should have a partner by his side when performing sacrificial rites, his only companion was a golden image of the exiled *Sítá*.§ His son, *Kusa*, who trod in his footsteps, proudly assures a female apparition that had mysteriously found access to his chamber at dead of night, that the well-governed minds of *Raghu's* race have no predilection for the wives of others.||

**Polygamy.**—This brings us to the kindred subject of Polygamy. That this practice was prevalent among the kings and the aristocracy will not admit of dispute, and perhaps the greater fidelity to nature expected of a dramatist may account for its mention in the dramas. But it is noteworthy that it is never prominently brought forward in the poems, except in the case of the wives of *Dasaratha*. These are only three in number, and not ten thousand. The fact was one too prominent to be safely suppressed and indispensable to the plot of the story, and indeed it may be pleaded as an excuse that the tragic end of the monarch, and the exile of his eldest son, illustrate very well the evil effects of Polygamy. The greatest of our poet's heroes are either monogamists or may be taken to be so for all the purposes of his epic narrative. 'Mayest thou gain the *undivided* love of thy husband'¶ is the blessing that is pronounced over *Umá* when her bridal toilette is finished, and throughout the seven cantos of the *Kumára Sambhava* there is no mention of the co-wifeness of *Gangá*, though that was well-known to *Kálidása*\*\*

**Obedience.**—"The natural subordination of the woman, which has reappeared under all forms of marriage"†† finds expression in the conjugal

\* *Raghu.*, VIII. 92—95.

† *Raghu.*, XII. 34.

‡ *Raghu.*, XIV. 84.

§ *Raghu.*, XIV. 87. XV. 61.

|| आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्तिः । *Raghu.* XVI. 8.

¶ अखण्डितं प्रेम लभस्व पत्युः । *Kumára Sambhava*, VII. 28.

\*\* *Purvamegha*, 51.

†† *Comte's Positive Philosophy*, Vol. II., p. 135.



duty of obedience, of which examples are not wanting in the poems of Kálidása. *Sudakshiná*, advanced in pregnancy, greets her lord by rising from her seat, although it cost her an effort to do so.\* *Vishnu* reclines in the Ocean of milk, on his Serpent-bed, with his feet resting on the gentle lap of *Lakshmi*.† *Menaká*, queen of the mountain-king, has no objection to give away *Umá* in marriage to *Shiva*, as devoted wives never take exception to the wishes of the husband.‡ At the nuptial rites the officiating priest solemnly preaches to *Umá* implicit obedience as the rule of married life.§ History or Romance will afford but few parallels to the resignation with which *Sítá* bore her mandate of exile. She said nothing harsh against her husband, who had cast her away for no fault of her own, but only reproached *herself*, because so much misery argued misbehaviour in a previous existence. She gladly absolves *Lakshmana* from all blame, as he has only implicitly carried into effect the mandates of his elder. A momentary doubt hangs over her mind, whether scripture or ancestral example warranted *Ráma's* desertion when the flames had testified to her purity. But she instantly recollects herself. *Ráma* is wise—and could not have done anything thoughtlessly. She is only atoning for sins committed in a previous existence. She would therefore enter on a life of penance, in order that, in the next birth, she might have *Ráma* for her husband, without the risk of cruel separation.||

*Sítá* could bear up with the privation and indignity of exile, when she knew that she still remained the undisputed master of *Ráma's* heart.¶ But how are we to measure the depth of *Ausinarí's* feelings when convinced of the love at first sight which *Purúrāvá* had contracted for the nymph *Urvashí*, and sincerely repenting her harsh behaviour on that score, she makes the sacred promise to her Hero :

“ Whatever nymph attract my lord's regard,

“ And share with him the mutual bonds of love,

“ I henceforth treat with kindness and complacency.”\*\*

To the stupid query of the jester *Mánava*ka :

“ What, then, is his majesty indifferent to your grace ?”

She replies with dignity :

“ Wise Sir, how think you ; to promote his happiness

\* Ragh., III. 11.

† Ragh., X. 8.

‡ भवन्त्यव्यभिचारिण्यो भर्तुरिष्टे पतिव्रताः । Kumára Sambhava, VI. 86.

§ Kumára Sambhava, VII. 83.

|| Ragh., XIV. 57—66.

¶ Ragh., XIV. 87.

\*\* Vikramorvasi, Act III. Wilson's Hindu Theatre, Vol. I., p. 235.

“ I have resigned my own. Does such a purpose  
“ Prove him no longer dear to me ?”

We cannot but exclaim with *Chitrলেখá* :—

“ She is a lady  
“ Of an exalted spirit, and a wife  
“ Of duty most exemplary.”

**Parental duties.**—The parental relation is a result of the sexual one. In the economy of nature, the subordination of ages is as marked as that of the sexes. The aim of sound morality is not to subvert this natural subordination, but to place it on a satisfactory footing by a well-regulated code of duties and obligations. “ There is no other case, which offers, in the same degree, the most respectful spontaneous obedience, on the part of the inferior, without the least degradation ; an obedience imposed by necessity first, and then by gratitude ; and nowhere else do we see in the superior party the most absolute authority united to entire devotedness, too natural and too genial to be regarded as a duty.”\*

Kálidása had a clear conception of the intimate connection between the sexual relation and the parental. He tells us of the Royal pair, *Dilípa* and *Sudakshiná*, that when their son shared the affection which was only reciprocal before, the total amount of affection which they had for each other, instead of decreasing as the rule of thumb would require, on the contrary, increased.† Our poet recognised education and support as parental duties, when he described *Dilípa* as the true father of his people, whose education, protection and support, emanated from *him* ; their so-called fathers being mere progenitors—birth-causes.‡ The princes of *Raghu's* royal race were all educated in their boyhood§ and *Raghu*, besides the intellectual training which he received at the hands of learned tutors,|| was initiated into the practice of arms by his own father.¶ The education of *Aja* precedes his marriage\*\* and the necessity of educating and maintaining the infant *Dasaratha* compel the bereaved husband to pass eight long years ere he renounces the world.†† *Ráma* and his brothers were duly educated.‡‡ It was impossible for *Ráma* to look to the education of his sons, but the duty was well discharged by the sage *Válmíki*, in whose her-

\* Comte's Positive Philosophy, Vol. II., p. 137.

† *Raghu.*, III. 24.

‡ *Raghu.*, I. 24.

§ शैशवेऽभ्यस्तविद्यानाम् । *Raghu.*, I. 8.

|| *Raghu.*, III. 29, 30.

¶ *Raghu.*, III. 31.

\*\* *Raghu.*, V. 38,—40.

†† *Raghu.*, VIII. 92—94.

‡‡ *Raghu.*, X. 79.

mitage the exiled *Sítá* had taken shelter, and given birth to the twins, *Kusha* and *Lava*.\* *Kusha*, true to the traditions of his race, looks first to the education of his son in the royal sciences, and then to his marriage.†

**Filial duties.**—The children on their part are not wanting in the reverential love and grateful requital which is expected at their hands. As the state of society which Kalidasa contemplates, provided for the retreat of householders into the forest when they had passed the third stage of their life,‡ the requital is limited to cheerful obedience.

*Raghu*, when in the bloom of youth he exceeded his father in stature and physical strength, looked shorter on account of his meekness.§ When in his old age, the same monarch wishes to abdicate the throne in favour of his son *Aja* and retire, according to the family custom, to the contemplative shades of the primeval forest, the latter falls at his feet and passionately entreats him not to forsake his son.|| At last, a compromise is effected by the hoary monarch's consenting to spend the remaining portion of his life in a retired grove near the capital.¶ When he had breathed his last, *Aja* is assiduous in the performance of the proper obsequies, as a mark of respect for the deceased, though he knew full well that souls which had obtained final emancipation, are above the reach of such offerings.\*\*

When the kingdom had been offered by his father to *Aja*, the kingdom which princes desire to possess even through the means of the deepest crimes, *Aja* consents to accept it, not through any lust for dominion, but out of a deep sense of the obedience due to a father's commands,†† and to this the modest refusal of *Ayush* in the fifth act of the *Vikramorvashi* furnishes a parallel. When the infants *Ráma* and *Lakshmaṇa* are directed by *Dasaratha* to accompany the sage *Vishvámitra* for the purpose of encountering the ferocious monsters who interfered with the celebration of Vedic rites, they have no excuse to make, no delay to solicit, but are instantly ready to start.‡‡ The cheerfulness with which *Ráma* obeyed the mandate of his father to resign the throne and wander forth an exile for fourteen years in the pathless wilds of *Dandaká*,§§ is too well known to require any detailed description. The filial obedience of *Parashuráma* we leave casuists to analyse and explain. |||

\* *Raghu.*, XV. 13, 32, 33.

† *Raghu.*, XVII. 3.

‡ *Raghu.*, VIII. 11.

§ *Raghu.*, III. 34.

|| *Raghu.*, VIII. 12.

¶ *Raghu.*, VIII. 13, 14.

\*\* *Raghu.*, VIII. 25, 26.

†† *Raghu.*, VIII. 2.

‡‡ *Raghu.*, XI. 1—4.

§§ *Raghu.*, XII. 7—9.

||| *Raghu.*, XI. 65.

*Sustain the honor of your lineage and be still obedient to thy sire* are the exhortations which *Purúravá* and *Urvashí* respectively address to their son.\*

**Fraternal duties.**—We may here properly enter into the consideration of the fraternal relation. It has been aptly remarked that brotherly love is the best preparation for society. The sons of *Dasaratha* never quarrelled among themselves, even in their infancy.† The devotedness of *Lakshmana* who voluntarily followed *Ráma* into exile,‡ and at last laid down his life for the sake of his brother§ will not easily find a parallel in the whole history of literature. *Bharata's* behaviour, too, in strenuously declining the throne, stands out in bright contrast to the treachery of *Kaikéyí*. He can only be persuaded to guard the throne as the humble servant of his elder brother, and would even then insist on having a visible emblem of *Ráma* in the shape of a pair of slippers which had been hallowed by contact with his feet.|| The faithful manner in which he preserves his trust, and the cheerfulness with which he makes over the kingdom to *Ráma*, furnish as high an ideal of integrity as may well be desired.¶ The records of *Raghu's* royal race do not furnish a single instance of fratricidal struggle such as that which raged over the sick-bed of *Sháh Jahán* or the grave of *Aurangzíb*. The healthy feeling which existed between *Ráma* and his brothers, has already been indicated. Their sons inherited this virtue. *Kusha* is peacefully installed by his brother and nephews, as he was their elder both by birth and superior qualities: brotherly feeling was their family trait.\*\*

**Master and Servant.**—We now come to the last division of domestic morals, namely, the duties of master and servant. Slavery was the earliest form of this relation, and though inevitable, nay a decided improvement on the war of extermination which preceded it, had a baneful influence on the whole fabric of domestic morality. Slavery, though incidentally mentioned in the works†† of *Kálidása*, never enters into the composition of any of his pictures. He was also perfectly cognisant of the salient points of the relation of servant and master, namely, cheerful obedience on the part of the one and kind recompense on the part of the other. The dialogue between *Kandarpa* and *Indra* in the *Kumára Sambhava*,‡‡ which is too long for quotation, strikes this key-note. The devotedness of *Dilípa*, too, who was for the

\* *Vikramorvasi*, Act V. *Wilson's Hindu Theatre*, Vol. I., p. 270.

† *Raghu.*, X. 80.

‡ *Raghu.*, XII. 9.

§ *Raghu.*, XV. 92—95.

|| *Raghu.*, XII. 12—19.

¶ *Raghu.*, XIII. 64—67.

\*\* *Raghu.*, XVI. 1.

†† *Kumára Sambhava*, V. 86.

‡‡ III. 2—22.

nonce playing the part of a servant of *Vásishttha* in charge of his precious cattle, the details of which have been already given, is decidedly exemplary. The Hindu Cupid when summoned for his fatal mission by *Indra*, was painting the feet of his Venus, but such is his promptitude to obey the call, that he leaves one foot unpainted.\* *Urvashí*, when about to cultivate the acquaintance of her loved and loving deliverer, is summoned to assist at a dramatic entertainment at *Indra's* court, and though it cost her an effort, promptly obeys.†

**SOCIAL MORALITY.**—From the home we pass by a natural transition to society. Social virtues may be classified under Justice and Benevolence. In domestic morals the two are blended or at least ought to be, into one harmonious whole.

**Justice, Candor.**—Justice in our thoughts, or candor, is the ornament of all of Kálidása's heroes. There is not a single instance in his works of malicious equivocation. The illusions which *Nandiní*‡ and *Shiva*§ practise on *Dilípa* and *Párvatí* respectively, are benevolent in their conception, and end in agreeable surprise. It would be manifestly unfair to drag into this comparison the dramatic character of the *Vidúshaka*, which is professedly a caricature of human frailty. The equivocation of *Purúravá* with *Ausínarí*|| is the most decent course that could be adopted under the circumstances.

**Veracity.**—Of veracity in its widest sense, or Justice in words, Kalidása was a great admirer. He makes the princes of *Raghu's* race reticent out of their determination not to speak anything but the truth.¶ Of *Dasaratha* we are told that, like Epaminondas, he never spoke an untruth even in jest,\*\* and of *Atithi* we are informed that what passed his lips was never untrue.†† *Dasaratha's* sincerity must always challenge our admiration, when he kept his word at the expense of his happiness and his life.‡‡

**Gratitude.**—*Priyamvada* is anxious to requite his unconscious liberator *Aja*,§§ and his feeling that without a proper requital, his restoration to celestial rank was vain, finds an echo in the text which *Mallinátha* quotes to the purport that one unable to requite his benefactor had better be dead.|||| The *Meghaduta* contains the poet's confession of faith on the subject :

\* Kumára Sambhava, IV. 19.

† Vikramorvashi, Act II. Wilson's Hindu Theatre, Vol. I., p. 221.

‡ Vide ante.

§ Kumára Sambhava, V. 84.

|| Vikramorvashi, Acts II. III. Wilson's Hindu Theatre, Vol. I., pp. 223, 233—235.

¶ सत्याय मितभाषिणाम् । Raghu., I. 7.

\*\* न वितथा परिहासकथास्वपि । Raghu., IX. 8.

†† यदुवाच न तन्मिथ्या । Raghu., XVII. 42.

‡‡ Raghu., XII. 10.

§§ Raghu., V. 46.

|||| प्रतिकर्तुमशक्तस्य जीवितान्मरणं वरम् । Mallinátha on Raghu., V. 46.

“Even a low man, when his friend comes to him for assistance, will not turn away his face, in consideration of former kindness.”\*

“The Hindus,” remarks Wilson, “have been the object of much idle panegyric and equally idle detraction. Some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has always been particularized; and there are many of the European residents in India who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply.”† Kálidása extended the duty of gratitude even to benefactors amongst the brute creation.‡

*Benevolence. Civility.*—Kálidása’s characters never lack in civility or benevolence in our conversation and manners. *Dilípa* and his queen are honorably received at their preceptor’s hermitage.§ *Dasaratha*, we are told, never used a harsh word even to his bitterest foes.|| *Ráma*, when finally bidding adieu to the chiefs of apes and demons who had attended at his coronation, offers them parting offerings through the hands of the Queen in whose rescue they had been instrumental.¶ The anxious frenzy of the exiled *Yacsha* which leads him to address the inanimate cloud as a messenger to convey tidings to his faithful spouse, does not make him omit the formalities of civil reception.\*\* The prefatory civilities†† which the disguised *Shiva* utters to *Párvatí*, and the liberal professions with which the Mountain-king receives the seven sages,‡‡ would bear comparison with the Persian or Chinese code of politeness.

Of active kindness and liberality, we have an instance in *Raghu*, who instituted the *Vishvajit* sacrifice, and at its end gave away all he possessed.§§ The generous struggle between the same king and *Kautsa*, the former bent on giving more than the latter had wanted, and the latter declining to take anything above what he urgently required,||| furnishes another notable instance of liberality. *Atithi* never revoked his gifts.¶¶ The kings of

\* न क्षुद्रोऽपि प्रथममुक्ततापेक्षया संश्रयाय प्राप्ते मिले भवति विमलः किं पुनर्यस्तथोच्चैः ॥  
Purvamegha, 17.

† Wilson’s Works, Vol. IV., p. 330.

‡ *Raghu*, IX. 65.

§ *Raghu*, I. 55.

|| *Raghu*, IX. 8.

¶ *Raghu*, XIV. 19.

\*\* Purvamegha, 4.

†† Kumára Sambhava, V. 33—40.

‡‡ Kumára Sambhava, VI. 50—63.

§§ *Raghu*, IV. 86. V. 1.

||| *Raghu*, V. 31.

¶¶ यद्दौ न जहार तत् । *Raghu*, XVII. 42.

*Raghu's* race never disappointed an expectant even at the cost of life itself.\*

**Hospitality.**—Hospitality is not a rare virtue in the works of Kálidása. *Dilípa* and his attendants are first hospitably received, and it is not until they have recovered from the fatigues of the journey† that any questions are asked. *Raghu*,‡ too, practises the same behaviour towards *Kautsa*. *Bhoja's* hospitality to *Aja* was such that, when they entered the capital, the host looked as guest and the guest as master of the household.§ We are told in the *Kumára Sambhava*|| that great men take even inferior refugees under their special protection.

**Friendship.**—Friendship is placed by the poet on the widest basis.¶ The most casual occurrence may lay its foundation. The attachment of the celestial nymphs to *Urvashí* is full of affection and sympathy.

**POLITICO-MILITARY MORALITY. Conquest. Chivalry.**—Kálidása's military morality comprised conquest for its own sake. His conquerors are always satisfied with formal submission and their greatest glory is to reinstate fallen foes.\*\* His warriors have chivalry enough to restrain them from taking undue advantage of an opponent's weakness.†† The sage councillors of *Raghu* laid before him plans both honest and dishonest, for the encompassing of his ends, but he disdained to take advantage of the latter, and relied on honesty as the best policy.‡‡ *Atithi's* martial policy was guided by the same principles.§§ Kálidása appreciated the intimate correlation which exists between prudence and valor. Valor without prudence, he justly remarks, is but animal ferocity, and prudence without valor, is but another name for cowardice.|||

**Kingly virtues.**—Kálidása could rise to just conceptions of political morality. His kings are mild taxers and take but to expend on proper objects.¶¶ They are no respecters of persons, but impartial dealers out of rewards and punishments\*\*\* They never abused the rigor of the law for private purposes, and presided personally over the administration of justice.††† They are as affectionate fathers to their subjects.‡‡‡ A *Rájá* does

\* *Raghu.*, X. 2.

† *Raghu.*, I. 58.

‡ *Raghu.*, V. 2, 3.

§ *Raghu.*, V. 62.

|| I. 12.

¶ *Kumára Sambhava*, V. 39; *Raghu.* II. 58.

\*\* *Raghu.*, IV. 35, 37, 43, 64. VIII. 9. IX. 14. XI. 89. XVI. 80. XVII. 42.

†† *Raghu.*, VII. 47.

‡‡ *Raghu.*, IV. 10.

§§ *Raghu.*, XVII. 69.

||| *Raghu.*, XVII. 47.

¶¶ *Raghu.*, I. 18, 26. VIII. 7.

\*\*\* *Raghu.*, I. 6, 25. IV. 8. IX. 6.

††† *Raghu.*, VIII. 18.

‡‡‡ *Raghu.*, I. 24. II. 48.

not deserve the name if he be not—प्रहृतिरञ्जन,—gladdener of his subjects.\* To his being void of avarice the people owed their wealth ; to his protection they were indebted for whatever deeds of virtue they performed in peaceful leisure ; the king was their father in being their instructor and guide, the king was their son inasmuch as he was the wiper of their woes.†

**Self-abnegation.**—The kings of Kálidása had sufficient moral convictions to subordinate their personal happiness to the general weal. This self-abnegation is held up by the poet in the most prominent light. *Dilípa*, we are told, loved a good man, though an enemy, and discarded a favourite, when he took to evil ways, with the merciless promptitude which one must shew in excising a snake-bitten finger.‡ They had a high idea of their mission as redressers of wrong, and were ready to carry it out even at the risk of their throne and life. So equitable is the behaviour of the model king that every one thinks himself the greatest favourite.§ *Aja* is restrained from following his beloved queen on the path of flame, not by reason of any fondness for life, but from a sense of what is due to his position as a king.|| In the characteristic phraseology of the poet, kings are wedded to the earth.¶ Their personal pleasures never encroached on their public functions.\*\*

**Loyalty.**—This healthy feeling was reciprocated on the part of the people. They took a personal interest in their sovereign. They participated in his good fortunes and sympathised with his losses.††

**ALTRUISM.**—The key-stone of morals — Live for others — did not escape the penetration of Kálidása. We may quote his own words :

बलमार्तभयोपशान्तये  
विदुषां सत्कृतये बज्ज श्रुतम् ।  
वसु तस्य विभोर्न केवलं  
गुणवत्तापि परप्रयोजना ॥‡‡

Power, to remove the fears of the afflicted ; great learning, for the cordial reception of the learned ; not only the wealth, but even the good qualities of that King (*Aja*), were for the benefit of others.

\* Raghu., IV. 12. VI. 21.

† Raghu., XIV. 23.

‡ Raghu., I. 28.

§ Raghu., VIII. 8.

|| Raghu., VIII. 72.

¶ वसुमत्या हि नृपाः कलत्रिणः । Raghu., VIII. 83.

\*\* Raghu., VIII. 32. XIV. 24.

†† Raghu., II. 73, 74. VIII. 74.

‡‡ Raghu., VIII. 31.